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THE BEAU IDEAL,

By the late Ingenious and Learned *Hollander*,

LAMBERT HERMANSON TEN KATE.

Translated from the original *French*

BY

JAMES CHRISTOPHER LE BLON,

Author of the Coloritto.

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MVSEVM
BRITAN
NICVM

TO THE

RIGHT HONOURABLE KATHARINE

Lady of Sir *ROBERT WALPOLE.*

MADAM,

I HAVE tranſlated the following curious Treatiſe of the BEAU IDEAL from the *French*, not for your Ladyſhip's Uſe, the *French* Language being by you equally underſtood with the *Engliſh*; but for the Sake of thoſe of our *Britannick* Connoiſſeurs who are not Maſters of that Language.

Your *Ladyſhip* having been long a Lover of Painting, much exerciſing and greatly encouraging the Noble Art, no Perſon is more proper to patroniſe the BEAU IDEAL: And if any Performances of mine were worthy of your Acceptance, they juſtly belong to your Ladyſhip, not only for your known Skill in ſuch Things; but, beſides many other

Favours, for your Ladyſhip's generous Recommendation, by which I happily obtain'd the great Privilege of a Warrant to copy the Cartoons of RAPHAEL at *Hampton-Court*, in Order to be *woven in Tapeſtry*, after my *Invention*.

I hope your Ladyſhip will forgive me the Vanity to ſay, that You ſhall have no Reaſon to repent of patronizing an *Invention intirely new*, which has been long ſearch'd for in vain, has been declar'd impracticable till now, and which, by the Encouragement of the *Noble*, the *Wealthy* and the *Wiſe*, will certainly tend to the Intereſt of *Great Britain* in the way of Commerce, and to the Reputation of this Country, where I have firſt invented it: And your *Ladyſhip* being my *firſt Encourager*, I beg leave to ſubſcribe my ſelf in all Gratitude,

Madam,

Your *Ladyſhip*'s

moſt obliged

humble Servant,

James Chriſtopher Le Blon.

THE TRANSLATOR's PREFACE.

MR. LAMBERT HERMANSON TEN KATE, *the ingenious Author of this little Treatiſe of the* BEAU IDEAL, *printed* A. D. 1724, *(who died this Year) was my dear Friend born at* Amſterdam, *and bred a Merchant; but having naturally took to Learning, and being wealthy enough, he laid aſide Commerce, in order to cultivate his Studies; in which he was ſo laborious and ſucceſsful, that he arrived to be truly an univerſal Scholar, the beſt Connoiſſeur and Judge of what he profeſs'd and undertook, that ever I found in all my Travels, and the greateſt Virtuoſo in the moſt noble Sciences and Arts: He underſtood well the* Italian, *the* French, *the* High-Dutch, *and other modern Living Languages, and learn'd the* Engliſh *on purpoſe to read Sir* Iſaac Newton's *Works, of which he was a great Admirer; and was at the ſame Time expert in the Dead Languages, as in* Hebrew, Arabick, Greek *and* Latin. *He was a learned Hiſtorian, an excellent Mathematician, a Muſician, an Architect and Anatomiſt. He executed Drawing, Painting and Sculpture in an Excellency ſuperior to any Maſter I ever knew. He publiſh'd ſeveral Books in* Low-Dutch, *while I reſided in* Holland, *particularly he reviv'd the* ancient **Gothick** Tongue, *of which he publiſh'd a Book, which I hear is much admired by the Literati, and another Book, call'd,* The Creator known in his Creatures, *admired by all that know it. I alſo ſaw in his Hands a little Manuſcript of the* Beauty of Letters, *according to the true harmonious Proportions, which then was not publiſh'd: It diſcover'd him to be not only an excellent* Writer, *but able alſo to give Rules to* all Writers.

But

But that part of his ſuperior Knowledge that I am now publiſhing, is the Product of the ANALOGY *of the* ancient Greeks; *or the true* Key *for finding all harmonious Proportions in* Painting, Sculpture, Architecture, Muſick, &c. *brought home to* Greece *by* PYTHAGORAS. *For after this great Philoſopher had travell'd into* Phœnicia, Egypt *and* Chaldea, *where he convers'd with the Learned; he return'd into* Greece *about* Anno Mundi 3484. *Before the* Chriſtian Era 520. *and brought with him many excellent Diſcoveries and Improvements for the Good of his Countrymen, among which the* ANALOGY *was one of the moſt conſiderable and uſeful.*

After him the Grecians, *by the Help of this* Analogy, *began (and not before) to excel other Nations in Sciences and Arts; for whereas before this time They repreſented their* **Divinities** *in plain human Figures, the* Grecians *now began to enter into the* BEAU IDEAL; *and* PAMPHILUS, *(who flouriſh'd* A. M. 3641. *before the* Chr. Era 363. *who taught, that no Man could excel in* Painting *without* Mathematicks) *the Scholar of* PAUSIAS *and Maſter of* APELLES, *was the firſt who artfully apply'd the ſaid* Analogy *to the Art of* Painting; *as much about the ſame Time the* Sculpturers, *the* Architects, &c. *began to apply it to their ſeveral Arts, without which Science, the* Grecians *had remain'd as ignorant as their Forefathers.*

They carried on their Improvements in Drawing, Painting, Architecture, Sculpture, &c. *till They became the Wonders of the World; eſpecially after the* Aſiaticks *and* Egyptians *(who had formerly been the Teachers of the* Grecians) *had, in proceſs of Time and by the Havock of War, loſt all the Excellency in Sciences and Arts; for which all other Nations were afterwards obliged to the* Grecians, *without being able ſo much as to imitate Them.*

For when the **Romans** *had conquer'd* Greece *and* Aſia, *and had brought to* Rome *the beſt* Paintings *and the fineſt Artiſts, we don't find They diſcover'd the* great Key of Knowledge, *the* ANALOGY *I am now*

ſpeaking of; but their beſt Performances were conducted by Grecian *Artiſts, who it ſeems cared not to communicate their* Secret *of the* ANALOGY; *becauſe either they intended to be neceſſary at* Rome, *by keeping the Secret among Themſelves; or elſe the* Romans, *who principally affected univerſal Dominion, were not curious enough to ſearch after the Secret, not knowing the Importance of it, nor underſtanding that, without it, They could never attain to the Excellency of the* Grecians: *Though nevertheleſs it muſt be own'd that the* Romans *uſed well the Proportions, which the* Grecians *long before had reduced to certain fixed Rules according to their* ancient ANALOGY; *and the* Romans *could arrive at the happy Uſe of the* Proportions, *without comprehending the* Analogy *itſelf.*

For after the glorious Reign of Auguſtus, *tho' many magnificent Things were done at* Rome, *yet* Arts *and* Sciences *gradually degenerated until the very Time of the* **Goths**; *after which, no Man converſant in Hiſtory, expects to hear of the* ANALOGY *in the following dark Ages: So that until the Revival of Learning, we find not the leaſt Veſtige of the* Grecian Analogy *any where, nor until Providence raiſed up the great* RAPHAEL, *by whoſe beſt Works, it moſt evidently appears that he was poſſeſſed of the* ANALOGY, *as was alſo his Relation* **Bramante**', *which appears by his Architecture of St.* Peter's *Cathedral at* Rome, *and his other Works.*

Indeed it had been good for the World, if the learned Artiſts that ſucceeded Raphael, *had had the Secret communicated to Them; for ever ſince his Time the beſt Artiſts, without Reflection, ſeem to be ignorant of it, as if it had died with* RAPHAEL. *Nor had it a Reſurrection, till our incomparable Author Mr.* TEN KATE, *by his excellent Knowledge and great Induſtry truly diſcover'd the* ANALOGY *of the ancient* Greeks, *and ſo became the beſt modern Judge of the amazing Performances of the great* RAPHAEL.

Mr. TEN KATE *many Years ago wrote an excellent Book of the* Grecian Analogy, *with moſt curious* Figures *drawn by his own Hand, which I have ſeen and juſtly admir'd, while I had the Happineſs to converſe with*

with him for many Years, during my Reſidence in Holland, *but could never perſuade him to publiſh it to the World, becauſe of his exceſſive Modeſty: But if it is not publiſh'd, I hope the* Manuſcript *is preſerv'd among his valuable Remains; and I wiſh his ſurviving Relatives may bleſs the World with it: But if they ſhould not, yet ſeeing he has long ago communicated that Secret to me, and I knowing that he never intended to deprive Poſterity of ſuch a Treaſure, am reſolved, as ſoon as my Buſineſs will permit me, to publiſh a ſeparate Treatiſe of the ſaid* ANALOGY, *as it is applicable to* Painting; *to which I intend to annex what Mr.* TEN KATE *hath ſaid of the Proportions of* Human Figures *in the* French *Edition of his* BEAU IDEAL.

That great Genius TEN KATE *often told me, that* RAPHAEL *and the beſt* Grecian Antiques *cannot be copied but either by Themſelves (which is now impoſſible) or elſe by* ſuch Moderns *as are poſſeſs'd of their Principles or Theoretical Science, even tho' much inferior to Them in the* Spirit *of* Invention. *Therefore 'tis no Wonder that ſo many* Prints *and* Tapeſtries *copied after the celebrated* Cartoons of Raphael *at* Hampton-Court *are ſo unhappily executed.*

Thoſe Cartoons *are allow'd by all Connoiſſeurs to be the moſt excellent Set of Pictures known in the World; nay they are juſtly admired by many curious Men, tho' not inſtructed in the true Reaſons of their Excellency: And becauſe the real Value of this Treaſure (which* England *is happily poſſeſs'd of) cannot be eaſily diſcern'd by every one, I publiſh this little Treatiſe of the* BEAU IDEAL *by itſelf; that ſo the great* TEN KATE *may ſpeak in* Engliſh *after his Death, and may inſtruct our Lovers of* Painting *in the Excellency of* RAPHAEL's *Performances.*

THE

THE BEAU IDEAL OF Mr. *TEN KATE.*

THE Beauties of antique Statues, of exquiſite Paintings, and of the famous Deſigns or Drawings of great Maſters furniſh the curious with ſo rich and ſo abundant Matter of Speculation, as ſeems to be inexhauſtible. The Authors on that Subject have told us indeed many pretty things of it; but ſeeing they have not ſaid all that could be ſaid of the BEAU, (as is well known) their beſt Performances hinder us not to wiſh to learn ſomething more of it. Therefore, I doubt not, the Curious and the more knowing, or the *Connoiſſeurs* in Art, will be well pleas'd in peruſing the Book of Meſſeurs RICHARDSON *Father* and *Son*; for that therein they will find an ample Account of what moſt remarkable things the *Son* ſaw in his Travels, with the judicious Obſervations of both *Father* and *Son* upon the fineſt Pieces of *Italy*, that grand Theatre of Art. The Reader needs not fear here to loſe himſelf in a pompous Rehearſal of flattering Phraſes, which generally ſerve only to beget confuſed Ideas and a vain Admiration of Men and Things, without affording an exact Knowledge of the Character of great Maſters, without

teaching us to discern their *Excellency* from their *Foible*, and without remarking the *Beau* and the *Defects*. What has most charm'd me in the Work I am speaking of, and for which I return my Thanks to the Authors, is that therein are found very uncommon Sentiments, solid and sublime Conclusions, with a disinterested Criticism that spares neither the best of the *Ancients*, nor the most renown'd *Painters* of latter Ages, not even the *grand* RAPHAEL the true Prince of Painters, tho' justly esteem'd in *Italy* an Artist that none can attack without the Heighth of Presumption.

The most considerable Authors that treat of the sublime Part and Ideal of the Art of *Painting*, commonly used the Name of BEAU; or a thing well proportion'd, natural, sublime, and of an high Taste: Terms that, in my Opinion, might be more illustrated than they have been; [a] I am determin'd upon the Occasion of this Book of Messieurs RICHARDSONS to publish this my Treatise of the BEAU IDEAL, with a View to enrich the Art, and to facilitate the Undertakings of the best Authors.

The IDEAL is properly a judicious Choice only and an ingenious Representation of Objects in order to have every thing excellent in its kind, and so chosen from intire Nature, as to attract the Eyes and captivate the Attention of *Connoisseurs*; the whole nevertheless different throughout, according to the Exigence of the Case and the Subject. This *Ideality* is extended through all the principal Parts of Art, not only in the different Choice of *Ordonnance*, or Disposition of the whole of the *Chiaro Obscuro*, the *Coloritto*, the *Draperies*, the *Attitudes*, the *Characters* of Personages; but also through the Subjects of pleasant *Landskips*, of fine *Flowers* and of exquisite *Fruits*, in such a manner that in every Composition a particular *Harmony* reigns, and a certain

[a] This relates not to the two other Tomes of Mr. *Richardson*, *Sen.* on Painting; for that I saw them not in two Years after I compos'd this Treatise. Then I found many things in which we are agreed, and which may plead for the Justness of the new Reflections of two different Persons, who had never any Correspondence; and Messieurs RICHARDSONS also never saw this Treatise, but since it was printed in *November*, 1727.

Union

Union of the Whole; juſt as in a fine Piece of *Muſick*, the Key or *Tone* reigns upon which the Muſick is compos'd.

But ſeeing the different Reflections of Authors have a Reſpect to the *Ideal* of the Perſonages, either of *Fables*, or of *ſacred* and prophane Hiſtory, or of *Allegories*; and ſeeing, when the moſt difficult part of any thing is comprehended, the more eaſy parts are ſoon comprehended, we may confine ourſelves here to the *Ideal*, with reſpect to *Perſonages* or *Figures*, eſpecially to one of the moſt ſublime parts of the IDEAL, which is more admirably well executed in the fineſt antique Statues and in the principal Works of *Raphael*.

The *ſublime* Part that I ſo much eſteem, and of which I have begun to ſpeak, is a real *Je ne ſçai quoi*, or an *unaccountable Something* to moſt People, and it is the moſt important part to all the Connoiſſeurs: I ſhall call it *an harmonious Propriety*, which is a touching or moving *Unity*, or a pathetick Agreement or Concord, not only of each Member to its Body, but alſo of each Part to the Member of which it is a Part: It is alſo *an infinite Variety of Parts*, however conformable, with reſpect to each different Subject, ſo that all the *Attitude*, and all the Adjuſtment of the *Draperies* of each Figure ought to anſwer or correſpond to the Subject choſen. Briefly, it is a true *Decorum*, a *Bienſeance* or a congruent Diſpoſition of *Ideas*, as well for the *Face* and Stature, as for the *Attitudes*. A bright Genius, in my Opinion, who aſpires to excel in the *Ideal*, ſhould propoſe this to himſelf, as what has been the principal Study of the moſt famous Artiſts. 'Tis in this Part that the great Maſters cannot be imitated or copied but by themſelves, or by thoſe that are advanced in the Knowledge of the *Ideal*, and who are as knowing as thoſe Maſters in the Rules or Laws of the *Pittoreſque* and *Poetical* Nature, altho' inferior to the Maſters in the high *Spirit* of *Invention*.

In order the better to comprehend the Difference between the common *Beau* and the BEAU IDEAL, it will be proper to conſider Men in all Shapes, as the principal Subject of the *Beau Ideal*.

First then, let us conſider Man as a *corporeal Being*, united to a ſenſitive Soul, actuated by the Senſes, and ſubject to Imaginations, which he has in common with other Animals.

But eſpecially we may conſider Man as a *Being* endued with a reaſonable *Soul*, that can fix his Attention on certain Objects, can ſuſpend it or turn it from off them, who can contemplate his Diſpoſitions and Deſires, and judge of different Beings, of their Movements and Accidents, their Interiors and Exteriors; can examine the true Conſtitution of things, and meditate on their Cauſes, Effects and Conſequences; can comprehend the Order of Things, and know the Variety and Combination of Numbers; can diſtinguiſh the *Genus* from its *Species*; and laſtly, diſcern the Profitable from the Unprofitable, and the *Beau* from the *Defect*.

But in the Affair of *Painting*, we may contemplate Man in *three* different Views, with reſpect to what he has in common and what he has peculiar. Firſt, as to his peculiar, you may regard him as a *Portrait*, and ſo he ſhould have ſomething whereby he differs and may be known from all other Men. To execute well this part of the Art, it is not enough that a Painter has an *able Hand*, but he muſt have alſo a good and *attentive Eye*. Next we may conſider Man as having ſomething in *Common*, and ſomething alſo *particular:* For Example, all of one Nation have among them a certain Reſemblance that makes them differ from thoſe of another Nation; thus a Painter's good Sight and ſharp Attention is not ſufficient; for he muſt alſo have a great Vivacity of Imagination and Diſcernment, becauſe That partakes of the IDEAL. Further we may conſider *Man* with reſpect to what he has purely general or in *common*, or as all Mankind reſemble one another; and this part of the Art requires in a *Painter*, beſides the Force of Imagination and the Dexterity of Imitation, an excellent *Genius* alſo, and a Judgment capable to diſcover ſome certain Thing common among all Men; and thence to find the general Laws of all Nature, as well for the *Form* or *Stature*, as for the Difference of the *Bones*, *Muſcles* and *Skin*;

the

the one Sort more *fine* and delicate, and the other more groſs and *ruſtick:* For all theſe ſhould be made different, according to the Difference of the Subject choſen, whether taken from *Fable*, or from *Hiſtory*, or from ſome *Symbol* or Repreſentation. But this is principally to be obſerved by a *Painter*, when repreſenting Perſonages, whoſe grand Air in ſpiritual *Phiſiognomy* can make them paſs for Perſonages capable of making a Figure upon the great Theatre of the World, and of whom it may juſtly be ſaid, that they were made to be painted. This will indeed be a complete IDEAL, and what I call *Pittoreſque* and *Poetical Nature*; for that it can't be acquir'd by the ſimple Imitation of a *Model* or a *Portrait*, but only by the Force of the moſt juſt *Ideas* and of the moſt rectified Imaginations.

Painting and *Sculpture* repreſent unto us two ſorts of Perſonages: For firſt, thoſe two Arts are uſed in making *Portraits*, either from Nature, or from Statues, Medals and Stones engraved; in which Caſe it is to be obſerved, that a *Portrait*, however natural it may ſeem, is no more than a ſimple or ſingle Part of *general* Nature: Or if they propoſe to themſelves *Perſonages* for Choice, the Liberty of chooſing not being limited by any known Portrait; in that Caſe 'tis only needful to find out Repreſentations that may anſwer the Character of the Subject choſen.

SIMPLE IMITATION.

As to *Portraits*, it ſeems that all we can wiſh is reduced to a ſimple and exact *Imitation* of a *Model* or Object in all its Circumſtances; and that a Painter may paſs for an able Man, when he knows how to acquit himſelf as a Maſter in that Imitation; of which we have Examples in the Portraits of REMBRANT, done in his more flouriſhing Times, which are Repreſentations of Nature in a *ſimple Imitation.* Nevertheleſs there have been greater Maſters, who, without deviating from the Reſemblance, or changing the true Character that diſtinguiſhes one Perſon from another, have known how to join to it what the Painters call *Choix d'Eſprit* ſome choice of Spirit, or a *ſprightly Something*, and to produce natural Portraits in an *Ideal Imitation.*

Thus

IDEAL IMITATION.

Thus in the Portraits of VAN DYK, beſides the Gracefulneſs of the Colouring, we find ordinarily a conſtant *Genteelneſs* accompanied with certain other Particularities, which, however agreeable in themſelves, yet ſometimes by an over-abundance they leſſen ſomewhat the *Grand-Goût* or *high Taſte*.

In the Portraits of TITIEN, we ordinarily find a certain Majeſty and *Spaniſh* Gravity.

In thoſe of ANNIBAL CARACCIO, we obſerve great *Vigour* and a *florid* Nature joined with a *modeſt* Gravity.

In thoſe of RAPHAEL, we ſee an Air of Dignity, of Nobleneſs and Spirit.

Laſtly, we commonly remark in the antique *Buſts*, a maſculine Gravity, accompanied with a certain force of Spirit.

Theſe are the ingenious Additions which we call the **Ideals**, that immortalize the Maſters and eterniſe the Portraits, rendering them worthy of being look'd upon with Admiration, and whereby they merit a conſiderable Place in the Cabinets of the Curious.

In order to obtain theſe excellent Qualities for the *Portrait*, I would adviſe the Painter to place his *Model* or Object at ſome Diſtance from himſelf, that is, ſo far from him as to loſe the View of the little Wrinkles, and other ſuch little Parts call'd *Minuties*, ſo that he may only ſee the *Viſage* in general; yet I would have it ſo near, as to diſtinguiſh all that makes the Perſon to be known at a little Diſtance: For thus the Painter will always preſerve a certain General or IDEAL of the *Grand Goût*, and if he pleaſes, he may add ſome *Particularities*, but muſt borrow them from what is moſt graceful in the Object; but if he find no ſuch Particularities in the Object, he muſt ſupply the Portrait with *Ideal* Particularities, yet with ſuch Delicacy and Niceneſs, that They may not deſtroy the Reſemblance.

As to other *Perſonages* or Figures that belong to ſome Company, or to Hiſtory, or to Fable, or to ſome Symbol, we may divide the moſt celebrated Maſters into three Claſſes: In the firſt are placed the Painters, who are *ſimple Imitatiſts*, or attached to

draw what they ſee in the common Objects. In the next Claſs are thoſe who add to thoſe Objects ſome *Beauty of Spirit*; and in the third Claſs are thoſe who are throughout or altogether attached to the IDEAL, whether they have labour'd purely by *Idea*, Fancy or Memory, or have made uſe of *Models* or Objects to help their Study and enrich their Thoughts, becauſe really an *Ideal Spirit* regards all Nature, all Antiquity, and all other Mens Works as his School, tho' he puts no Leſſons in Practice till after he has conſulted his Reaſon.

Simple and Common NATURAL.

GERHARD DOUW, METZU and ſome others have been of the firſt Claſs, and tho' they only apply'd themſelves to low Subjects, they have executed them admirably well, having with great Accuracy followed their common Objects in *Chiaro Obſcuro* and the Colouring, but alſo in the Stature, the Attitudes and Paſſions, and all ſo well done as to anſwer their Choice; which was only a common ſimple and native *Natural*, without any IDEAL Beauty.

MIXT NATURAL.

In the ſecond Claſs we find Painters of different Degrees, of whom the more advanced deſerve a Place in the third Claſs, for that their Choice is a certain General which retains more of the BEAU IDEAL than of the low and *common Natural*: All theſe of this Claſs, both of the higheſt and loweſt Degree, have this in common, that Each of them affords us a Kind of *mixt Natural*, and a certain Sort of People in their Way and Manner.

The low Gothick Taſte.

ALBERT DURER, LUCAS DE LEYDEN and others, diſcover in their *Biſarreries*, or fantaſtical Flights, a lively Imagination and a Richneſs of Spirit; but ordinarily they repreſent to us a *Gothic* Sort of People of a Taſte even below the Populace.

A *Taſte* a little below the *Middle Taſte*.

Altho' REMBRANT ſeems to have borrowed his Ideas from a People altogether low and mean, both in their Draperies and in their Viſage and Stature; yet by the help of a Light artfully united to make it ſhine more illuſtrious, he ordinarily gives to his *vulgar* People lively Humours and Paſſions with an eaſy Attitude and without Affectation; but all This ſeldom or never arrives to any thing truly noble.

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A *Taſte* above the *Middle Taſte.*

The Pictures of RUBENS afford us People of an *higher Goût* than the ordinary People of REMBRANT, yet even a little above the common Sort; or a People hardy, robuſt and vigorous: 'Tis true that ordinarily his Performances ſavour of the *Ruſtique*; that his *Contours* or Out-Lines are too waving, and that he drives the Character of his Paſſions even to an Extravagance; but in ſpite of all that, he diſcovers an *Original* Spirit.

He is excellent in his Colouring to Admiration. We diſcove a Grandeur in his magnificent *Ordonnances*, in his rich Draperies, and in his poetical Inventions; but that Grandeur is eſpecially admirable in his agreeable and majeſtick Diſtribution of *Lights* and *Shadows*.

The famous VAN DYK, the Scholar of *Rubens*, marches on glorioufly in the Veſtiges of his illuſtrious Maſter, and if he at all yields to him in the Spirit of Invention, he recompenſeth it in avoiding his Maſter's Ruſticity.

Thoſe of the School of *Venice*, eſpecially the great TITIEN and PAUL VERONESE (who are at leaſt as much eſteem'd for *Colouring* as thoſe of the School of *Brabant*; altho' in my Opinion they are not to be compar'd to *Rubens* in the majeſtick Diſperſion of *Lights)* repreſent unto us a People *better made*, of a more *Grand Goût* and fitter for high Employments: But for all that, their Attitude is not without a *Theatrical* Affectation, and their Viſages ſavour too much of the *Portrait*, ſo that they vaſtly come ſhort of the *Ideal* which ſhould have furniſhed them with Airs to anſwer the Character of their Subject.

The Ideal of a GRACEFUL but *common Goût.*

Altho' CORTONA, CYRUS FERRUS and ſome others of their School have more happily arriv'd at a certain Degree of the IDEAL, taken with Choice from the *Common* Natural and from the *Antiques*; and tho' They afford us a graceful People who attract the Eye without any thing of the *low Taſte*, and tho' in their Works we find a great Richneſs of *Ordonnance*; nevertheleſs, for want of ſolid Study, their *Figures* have not enough of Spirit and Vigour, and are liable to become inſipid by the too great Reſemblance

marked

marked both in Airs and Stature. And theſe Figures often ſeem to be all *Brothers* and *Siſters*, whereby they cannot be agreeable to good Judges, eſpecially thoſe of a great Character.

The Ideal of the GRAND Goût.

We find a more grand and ſolid *Goût* of the IDEAL in the Works of ANNIBAL CARACCIO and thoſe of his School; for we eaſily perceive that they have better ſtudied the *Antique* and the Works of RAPHAEL.

We may place in the ſame Claſs the *Roman Antique* from the Time of CAESAR to ANTONINUS, even tho' that *Antique* did not appear, till after the great Decay of the Art, during 300 Years. If we can compare the *Roman Antique* with the more excellent *Grecian Antique*, we ſhall find the *Roman* to be like the *Moon* only that borrows all her Light from the *Sun*.

The Ideal of a *Grand* and *Terrible* Goût.

MICHAEL ANGELO, who liv'd in RAPHAEL's Time, and became ſo famous both for his Sculpture and for his grand manner of Deſign (the *Grand Goût* of which is much admired, eſpecially for the *Giganteſque* and for the *Terrible*,) affords a Race of *Giants*.

The Ideal of the *graceful*, *delicate* and *free* or *eaſy* Goût.

On the other Side, the celebrated PARMEGIANO, whoſe Deſigns are ſo eſteem'd, that they are commonly thought to merit the firſt Rank after thoſe of RAPHAEL, repreſent unto us a People ſo *delicate* and *graceful*, that thoſe Advantages cover his Defects, and well excuſe him when he happens to make a falſe Step; for that he fails only as a great Maſter, and that much Genteelneſs and Bonnegrace attend him even in his Failures: Yet it muſt be own'd that he don't always come up to juſt Accuracy, and to the harmonious Variety of *each Part*, with reſpect to the Member of which it is a Part, nor of *each Perſon* with Reſpect to his Character. But in the School of RAPHAEL, beſides Gracefulneſs, we find more Science and more Solidity; tho' in my Opinion his Diſciples are therein much inferior to their Maſter, who by his original and *ſublime* Spirit has merited the Name of the *Inimitable* RAPHAEL.

It may be queſtion'd whether the other *Idealiſts* mentioned

above, and chiefly thoſe of the *grand Goût* (becauſe they have much more of the *Ideal* than of the Vulgar or *Portrait* Manner) deſerve to be placed in the ſecond or third Claſs: but I drop it, having ſpoken enough of it already.

The SUBLIME IDEAL and of the higheſt Degree.

But this Doubt has no place with Reſpect to the *great* RAPHAEL conſider'd in his beſt Times, and with Reſpect to the more fine *Grecian* Antiques perform'd about the Time of ALEXANDER the *Great*, and who are the Chief, nay almoſt the only *Antiques* of the third Claſs. And indeed in the beſt Works of this moſt illuſtrious Modern the *great* RAPHAEL, as alſo in thoſe admirable antique *Sculptures*, we find an IDEAL in the moſt high Degree, with a juſt Judgment of the different Characters of *Perſonages*, and with an Harmony and an admirable Reference of the *Particularities* to their Members; whereas it ſeems that the other *Idealiſts* have for the moſt Part borrowed all their Excellencies either from the *Antique Statues*, or from RAPHAEL *Urbino*.

In the ſublime Part of the *Ideal* we only ſeek for the Repreſentations of *Perſonages* worthy of ſuch a Rank by their grand Air, and capable of making a good Appearance upon the Theatre of the World, either in *Fable*, or in *Hiſtory* ſacred and profane, and even to repreſent *Celeſtial Perſonages*. But Each of theſe ought to have different Degrees of Majeſty, Gravity, Spirit, Agility and Nobleſs, according as every particular Character requires: and this is admirably well executed not only in the *fine Antiques*, but alſo in the Works of RAPHAEL, eſpecially in the *Apoſtles*.

The *Ideal* of the GRECIAN beautifull ANTIQUES.

As to the beautiful Antiques, what Majeſty, what Gravity is to be found in the noble Air of a JUPITER! for what can better repreſent to us the Virtue of a predomining Nature?

Of a JUPITER and APOLLO.

What Sublime, what Grace, what Grandeur, what Genteelneſs may be ſeen in the Viſage of an APOLLO? * What can better agree

* In the Bel-vedere of the *Vatican*.

to

to the Symbol of the more lively and moveable Element of the World, to the Light for the Eyes both of Body and Soul, and to an Oracle of Spirit and Fancy fit for all the curious Arts?

What manly Agility, what robuſt Genteelneſs in a DIANA? For her Characters will repreſent a *Goddeſs of the Chaſe*, a Siſter of *Apollo*, another Light for the dark Night, and a Symbol of the wandering and variable Impreſſions of Nature. Of a DIANA.

What charming Nobleſs, what Beauty, what Grace, what Genteelneſs, what Plumpneſs may be ſeen in the *Goddeſs of Love?* For what can be more agreeable to the Symbol of Nature's Secret, which by the help of certain Allurements has preſerved human Generations, and, if I may ſo ſay, has *immortaliſ'd* that which is *mortal*. Of a VENUS. See **Venus** of *Medicis* in the Tribunal of **Florence.**

What Force, what more than human Promptitude, what Nobleſs and Grandeur of Spirit may be ſeen in an HERCULES? What can better characterize a God, an Hero of Heroes, a natural Son of *Jupiter*, a Conqueror of Monſters, than HERCULES, who choſe the Path of human Virtues, and was a Symbol of the magnanimous Triumph that we ſhould make over our pernicious Deſires and our diſorder'd Paſſions. Of an HERCULES. See **Hercules** *Farneſe* or rather *Il Torſo di Belvedere at Rome.*

What Firmneſs, what Agility, what Suppleneſs may be ſeen in a GLADIATOR? In the *Villa Borgheſe.*

What agreeable Ruſtique, what ſimple and native Joy in a dancing FAUNUS? a true Symbol of the Simplicity, the Tranquillity and the Gaiety of a rural Life. In the *Tribunal* of **Florence.**

What learned Leſſons of the general Laws of *diſperſed* Nature, what Beauty in the Eyes of the Underſtanding may be ſeen in a SILENUS, in Spight of all the homelineſs of his Body? In *Hortis Ludoviſianis.*

The Front of a *Dog* or Face of a gluttonous *Hog*, the Snout flat and turn'd up, the Lips thick and ſticking out, as always ready and accuſtom'd to ſwallow Liquor, all therein repreſent to us in a ſpeaking Manner the Brutality of *Drunkenneſs*.

The ſame Obſervations may be made, of the reſt of the *Gods*, the *Goddeſſes*, the Subaltern *Demi-Gods* and *Nymphs*, and of all

that belong to *fabulous* Hiſtory: All which ſhould be marked with ſo exact a difference, that what is found in the *Head* of a DIANA, may not ſuit the *Head* of a VENUS, neither the Noſe, nor the Mouth, nor the Eyes, nor the Front, nor any Part may be found, in the One like the Other: becauſe according to each Character, the Laws of Nature determine differently the *Conformity* of *Bones*, the Strength or Delicateneſs of *Muſcles*, and the Fineneſs or Groſſneſs of the *Skin*.

BACCIO BANDINELLI, among the modern *Statuaries*, has by his Deſigns made appear that he better underſtood, than *Michael Angelo*, the Difference of *Statues* and the Diverſity of their *Members*: But another has better perform'd this Part of the Art; I mean the famous **Francis Dequeſnoy** known by the Name of FIOMINGO: He has carried the Art beyond all Others, both Antiques and Modern, in what regards *Children*; And his few Works on other Subjects are not leſs eſteem'd than what we have of the fineſt in the Antique. BELLORI confirms this when he ſays of the **Suſanna** of that able Maſter, *that it is at leaſt equal to the moſt fine Antiques, and that its* Style *is altogether noble and delicate.* This famous FIOMINGO is intirely **Ideal** and in his Works we find a charming *Harmony* and a *variety* of Parts far ſurpaſſing all that can be expected.

The Beau Ideal of FIOMINGO.

See his Lives of the *Painters* pag. 273.

This I could make appear in two fine *Heads* of *Marble* done by him, which I am poſſeſs'd of and which Mr. *Richardſon* ſpeaks of in his Treatiſe. The One is very venerable; for it repreſents a great *Philoſopher*, ſuch a one as PLATO, with a bald Crown of the Head and diſcovers a ſerious Meditation, and a Penetration of Spirit fit for the moſt ſublime Thoughts: The whole is vigorous, and at the ſame time, of an extream Delicateneſs; The *top* of the Head, the *Front*, the *Noſe*, the *Mouth*, the *Chin*, the *Cheeks*, all are large and ſquare and of the ſame Conformity; the *Eminences* of the *Bones* are of an exquiſite Goût, the *Skin* covering the *Bones* and *Muſcles* is alſo fine, and throughout ſo varied with *Wrinkles* or Plies, that thoſe of the *Neck* or *Front* ſeem capable to yield to a Touch:

Two *Heads* of Marble by FIOMINGO.

Touch: and the *Cartilages* of the *Ears* are not leſs admirable for their Tenderneſs and all their Diſtinctions.

The other *Head* no leſs repreſents a *Poet*, as **Sophocles**, or rather a General of an Army, and the ſame Time a learned *Philoſopher*, of a ſweet and affable Humour like XENOPHON: And tho' this Piece wants not Gravity, Nobleſs and Spirit, yet its *Front*, *Noſe*, *Cheeks* and *Mouth*, and all the *Viſage* are leſs ſquare and more narrow; It goes more upon the ſharp, and is throughout more ſlender. Beſides this *Head* leſs exceeds the common *Portrait*, and its *Skin* and *Cartilage* of the *Ears* are leſs delicate and more thick; yet as well as the *Other*, it preſerves throughout the ſame Harmony in its Character, the *Hair* of the *Beard* both of one and t'other is of a very airy and ingenious Curle or Turn: In ſhort theſe *two Heads* differ even in the ſmalleſt Particularities, and there is not a part of the One that can be appropriated or tranſported to the Other without confounding the IDEAL *Harmony*.

As for RAPHAEL in his beſt Times, we can juſtly ſay of him that he was a *great Maſter:* He is grand in his rich Ordonnances, and we find in him nothing uſeleſs or unprofitable; He is ſimple, diverſified, noble and incomparable in the Plies or Foldings of his *Draperies*. He is grand in his eaſy *Attitudes*, yet elegant and natural without going upon any Thing that ſavours of *theatrical* Affectation. He is throughout more Grand than any other in his *Goût*, and in his fine and noble Expreſſion of the *Paſſions*, without the leaſt Extravagance. In ſhort, we may ſay of him, that he has excell'd all Others in the moſt excellent Parts of the Art.

The Beau Ideal of RAPHAEL.

But in my Opinion, that which has exalted him above all others, is the *Harmony* and *ſublime* Propriety of *his Airs in Heads*, and that incomparable *Variety* of their Parts of which we now come to ſpeak. He has been ſo far carried forth in This and greatly triumphed, that not only he has had more Succeſs in it than all other Painters put together, but has been alſo more happy in it than any One of them.

RAPHAEL,

RAPHAEL, in the firſt Years of his Progreſs was, no doubt, very much attached to the Study of the *beſt Antiques* then known: * Nevertheleſs he did not confine himſelf to That, when he found Objects which required a *new Idea*; but then this great Genius took his Flight, ſoaring above the Limits of a ſervile Imitation: for as to *ſacred* Hiſtory, and eſpecially the Perſonages of the *New Teſtament*, he has therein opened a Way ſo much the more glorious that he is beholden to nothing but to the Force of his own great Genius, which he has carried as far as the moſt famous *Antiquity*, not to ſay *that in this he has left* Antiquity *behind him.*

In ſhort, the *fine Antiques* furniſh to our Idea divers ſorts of Beauties for *fabulous* Subjects; but thoſe are Beauties capable of charming the Eyes of the Body more than thoſe of the Mind: for the Ancients gave their *Gods* and *Heroes* certain grave and ſublime *Airs*; but the ſame Time thoſe Airs were *proud* or haughty and more fit to inſpire a worldly and *forced Reſpect* than an humble *Veneration.* Whereas the Hiſtory of the *New Teſtament* requires quite different Things: It affords great Beauties, for Example, The Repreſentation of the *Holy Virgin*, &c; but ſuch Beauties, which however touching, make us, the ſame time, behold ſo venerable a *Modeſty*, that the *charming Union* of theſe two lovely Qualities, *Beauty* and *Modeſty*, can only produce a profound *Veneration*, capable of ſtifling in one's Heart all carnal Deſire which *Beauty* alone could not fail to excite therein.

The *New Teſtament* affords grave and ſublime Airs not borrow'd from the Perſonages of a *Court*, nor from the Education of the *Grandees* of the Earth, nor from the affected Wiſdom of worldly
N. B. *Philoſophers*; but Airs agreeable to the popular Education of plain Fiſhermen, which are only venerable for a ſincere *Modeſty* and for a *Zeal* altogether Divine, ſupported by ſpiritual and miraculous

* The famous Statue of HERCULES *Farneſe* was not found but about 20 Years after the Death of *Raphael*; and the famous Gladiator of *Borgheſe* was not found till about 30 or more Years afterwards.

Virtues. O what Nobleſs, what Sublime, what high Degree of *Ideality!* Here it is not enough to be poſſeſs'd only of the Laws of *general Nature*, as in the great Subject of *Fable*; for beſides That, *one muſt know to unite Things that ſeem incompatible, and that ſeem even to deſtroy one another.* But however difficult That may appear, yet this marvellous Genius, RAPHAEL, has executed it after a manner altogether *Sublime* in the fineſt of his laſt Works.

The Apoſtles of RAPHAEL.

He has given his Apoſtles agreeable Airs and ſuitable to the grand Goût: for not only every *Viſage* in all its parts diſcovers a charming *Harmony*; but alſo the Airs are ſo different among themſelves, and alſo different from thoſe furniſh'd us by the Remains of *Antiquity*, that he juſtly deſerves to be regarded as a true and perfect original *Spirit*. It ſeems indeed that Nature hath profuſely beſtowed on him all her Grace and Solidity, as if ſhe had took Pleaſure to heap upon him all her Riches; an Honour the more eſtimable that the like cannot be affirmed not only with Certainty, but not even with Reſemblance of any Artiſt of Antiquity: *Nemo multum ſe profeciſce putet, cui Raphael non valde placet*; i. e. *Let no Man think himſelf a Proficient, who is not much delighted with Raphael.*

Objection.

But ſome perhaps may ſay, *Don't you ſpeak too much like a Panegyriſt?* I own indeed this may be objected by thoſe that have never ſeen the original Pictures or *Drawings of* RAPHAEL's *Study*; but as for me, I have with Pleaſure ſeen and with Attention contemplated the moſt famous *Prints* done after that great Maſter; I have had the Satisfaction to conſider at leiſure the *Prints* of MARK ANTONY, the *Out-Lines* of which are commonly ſaid to be done by the Hand of RAPHAEL himſelf: but if I may be allowed to ſpeak my Mind, the moſt part, at leaſt, of theſe Prints appear to me ſo defective, that I cannot forbear ſuſpecting, with other Connoiſſeurs, that what is publiſh'd of theſe *Out-Lines* is a mere Fiction: beſides I have often ſeen in the Cabinets of the Curious, ſome *Drawings* that paſs for *Raphael*'s; Some of which were of ſo great a Character in the *Maniment*

or

or Execution, that we cannot doubt of their being Originals; but as far as I remember, I could neither find *That ſingular and ſo diverſified Harmony of Parts* in each Viſage, nor the charming Beauties of the moſt fine *Antiques*.

Beſides I admire the *great* RAPHAEL for his noble Simplicity; I am raviſh'd with the *Nobleſs*, the *Variety* and the *grand Goût* that are conſpicuous in all his fine Pieces; and this Admiration ſupported by the Encomiums of a conſtant Renown, during above 200 Years, makes me conclude that in the Works of this *divine Artiſt* which are in *Italy*, I could yet find ſomething more than what I have hitherto ſeen.

In ſhort, I could yet fortify the Objection by a new Subject of Doubt, about what is advanced concerning RAPHAEL; to wit, I have obſerved that the famous **Bellori**, who, no doubt, had often ſeen thoſe *original* Paintings, makes no mention of that *Harmony of Parts* in the Viſage, ſo ſingular and ſo diverſified; even when in his Treatiſe of *Raphael*'s Pictures in the *Vatican*, he makes the magnificent Deſcription of *Raphael*'s two famous Ordonnances, the one of the *Theology*, and the other of the *Philoſophy*, as they are both to be ſeen in print done by **George Mantuan**, the firſt known by the improper Name of the *Diſpute about the Sacrament* and the other by the Name of *the School of Athens*.

Anſwer to the Objection.

But as to the *Objection* (which with all its Incidents can only come from a curious Man, who has more than common Underſtanding) I anſwer in the firſt Place, I am ſo far from being a *Panegyriſt*, that inſtead of offering Incenſe to great *Maſters*, I am rather of the Diſpoſition to criticiſe their Works: not with a View to diminiſh their Reputation ſo juſtly eſtabliſh'd, but rather with an Intention to give a new Luſtre to their Reputation. Indeed Men of the *firſt Rank* only deſerve to be criticis'd; and it would not look well to hunt for Criticiſms, ſave only for the Advancement of the Art, for Inſtruction, and for preventing the Inconveniences, into which *Imitators* or *Copiers* may eaſily fall,

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who have not arrived at all neceſſary Experience: 'Tis true a Judicious Critick may keep thoſe *Imitators* from being carried off with the Torrent of a dangerous Prevention, which might make them believe that All which comes from their *Heroes* is of the ſame Force and Value, and thereby would make them naturally rather imitate what is defective in them, than what is good; for that the *Defective* is more eaſily imitated than the *Good.*

Secondly, I ſay, the very Incidents of the *Objection* yield the Point, *viz.* that the *Harmony*, we now treat of, is of ſuch a Nature, that we muſt not ſearch for it in the ſmall Figures of *defective* Prints, nor in the *ordinary* Drawings that are only ſlight *Sketches of Invention*, or are made only for the *Ordonnance.*

Thirdly, Reaſon it ſelf teacheth us, that we ſhould not expect to find this admirable *Harmony* and this charming *Variety* of Parts, in the firſt Works of RAPHAEL done before he came to *Rome.* Where then muſt we ſeek for them? It is in his famous *Pictures*, and eſpecially in the Hiſtories of the *New Teſtament*; for therein he ſhews himſelf to be an *Original:* we find them alſo in thoſe **Cartoons** or large Pieces of Paper, which were the *Fragments of Study*, upon which according to his Cuſtom, he exactly deſign'd in *Great*, the principal *Heads* of his Piece before he painted them: for ſuch *Cartoons*, as the ripeſt Fruits of his Spirit and Study, were not expoſed to the Danger of loſing their *firſt Fire*, of being enervated, or of degenerating into a *Spirit* of *Imitation*, as were the Pictures, when he tranſported or copied, to ſay ſo, ſuch *Cartoons*, or when he made his Diſciples execute the Pictures from the ſaid Cartoons.

RAPHAEL's Cuſtom of drawing upon **Cartoons** or *Papers* the Heads of the principal *Perſonages* in his *Pictures.*

Fourthly, As for the Silence of **Bellori**; I ſay it may have been the Effect of ſome Negligence; for he alſo has not mentioned the *Simplicity* and the *Nobleſs* of the natural *Attitudes* of RAPHAEL, nor of the fine and variable Diſpoſition of the *Plies* or Foldings of his *Draperies*, which yet can be ſeen even in the *Prints:* But would it not be ridiculous to doubt of that admirable Diſpoſition of *Plies*, only becauſe **Bellori** makes no

or Execution, that we cannot doubt of their being Originals; but as far as I remember, I could neither find *That ſingular and ſo diverſified Harmony of Parts* in each Viſage, nor the charming Beauties of the moſt fine *Antiques*.

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who have not arrived at all neceſſary Experience: 'Tis true a Judicious Critick may keep thoſe *Imitators* from being carried off with the Torrent of a dangerous Prevention, which might make them believe that All which comes from their *Heroes* is of the ſame Force and Value, and thereby would make them naturally rather imitate what is defective in them, than what is good; for that the *Defective* is more eaſily imitated than the *Good.*

Secondly, I ſay, the very Incidents of the *Objection* yield the Point, *viz.* that the *Harmony*, we now treat of, is of ſuch a Nature, that we muſt not ſearch for it in the ſmall Figures of *defective* Prints, nor in the *ordinary* Drawings that are only ſlight *Sketches of Invention*, or are made only for the *Ordonnance.*

Thirdly, Reaſon it ſelf teacheth us, that we ſhould not expect to find this admirable *Harmony* and this charming *Variety* of Parts, in the firſt Works of RAPHAEL done before he came to *Rome.* Where then muſt we ſeek for them? It is in his famous *Pictures*, and eſpecially in the Hiſtories of the *New Teſtament*; for therein he ſhews himſelf to be an *Original:* we find them alſo in thoſe **Cartoons** or large Pieces of Paper, which were the *Fragments of Study*, upon which according to his Cuſtom, he exactly deſign'd in *Great*, the principal *Heads* of his Piece before he painted them: for ſuch *Cartoons*, as the ripeſt Fruits of his Spirit and Study, were not expoſed to the Danger of loſing their *firſt Fire*, of being enervated, or of degenerating into a *Spirit* of *Imitation*, as were the Pictures, when he tranſported or copied, to ſay ſo, ſuch *Cartoons*, or when he made his Diſciples execute the Pictures from the ſaid Cartoons.

RAPHAEL's Cuſtom of drawing upon **Cartoons** or *Papers* the Heads of the principal *Perſonages* in his *Pictures.*

Fourthly, As for the Silence of **Bellori**; I ſay it may have been the Effect of ſome Negligence; for he alſo has not mentioned the *Simplicity* and the *Nobleſs* of the natural *Attitudes* of RAPHAEL, nor of the fine and variable Diſpoſition of the *Plies* or Foldings of his *Draperies*, which yet can be ſeen even in the *Prints:* But would it not be ridiculous to doubt of that admirable Diſpoſition of *Plies*, only becauſe **Bellori** makes no

mention of them? It might alſo be ſaid that he has not ſpoke of 'em, becauſe he could not diſcern them diſtinctly enough; eſpecially that thoſe Pictures, according to the Teſtimony of Mr. **Richardſon**, are of a *dark Colouring*, and alſo in an obſcure Apartment.

Nor does **Bellori** ſpeak of the admirable *Harmony* and *Variety* of Parts in ſome *Heads*, when he deſcribes the famous Battel of CONSTANTIN againſt **Maxentius** painted after RAPHAEL's Death by JULIO ROMANO and **John Francis Penni**, after ſome Drawings and Cartoons of their illuſtrious *Maſter:* Yet tho' the *Prints* are always defective, we can ſtill find a ſublime Erudition of the IDEAL, and of the difference of Parts in the *four Heads* upon two Leaves, each Head being about *four Inches* high, engraved by *G. Audran.* The one is the *Head* of **Maxentius**, and two others are the *Heads* of two *Captains* cut off, which are held up by CONSTANTIN as a Mark of the Enemy's Defeat; and the *fourth* upon the ſame Leaf with that of *Maxentius*, is the *Head* of a **Soldier** cover'd with an Helmet, which I believe belongs to another Picture. All theſe *Viſages* do not reſemble each other in any of their Parts: The Mouth, the Noſe, the Eyes, the Cheeks, the Skin, the Wrinkles of the Forehead, the Hairs, are All different. We behold in the *crown'd* Head of MAXENTIUS the Rage of a Man going to drown himſelf with all his grand Deſigns: Indeed we obſerve in it a noble Air of a great Prince, but the ſame Time a wild and furious Air, inhuman and uncompaſſionate, perfectly agreeable to a Tyrant, and a cruel Perſecutor. Each of the *two Heads* cut off repreſent an Air noble enough for the Rank of a *Captain*, eſpecially that which has thick and hanging Eye-Brows, which ſeems to belong to ſome **General**: for the Gaiety ſtill reigning in his Countenance ſignifies that Death had ſurpris'd him, and that he had been conquer'd, even when he thought of nothing leſs than to conquer; The *fourth Head*, which is only that of a plain *Soldier*, is of the ſame Kind with the *Heads* of Soldiers upon TRAJAN's Column.

This is what we can ſee in the two *Prints:* but in the Print of the ſame Battel engrav'd by *P. Aquila*, we find thoſe *three Heads* very homely and very ill done.

A *Cartoon* of the ETERNAL FATHER by Raphael in his Picture of the *Theology*.

RAPHAEL was not above 25 Years of Age when he made his Picture of the *Theology* in the *Vatican:* but then he had already advanced farther in the IDEAL than any other Painter. This can be eaſily proved by ſeveral *Heads* drawn in large after that Picture, eſpecially by the original *Cartoon* of the *Head* of the ETERNAL FATHER giving his Benediction in the Picture: for tho' this Drawing in black Chalk was only made as a *Sketch* of *Study* in large, for finding an *Idea* agreeable to an Object ſo *ſublime*, yet he knew how to place in it an *Idea* moſt noble, moſt grave, full of Wiſdom, Equity, Juſtice and Severity, nay more of Beauty and Grace too; the Whole more than *human*, and yet the Whole under an *human* Form; whereas in the Print of G. *Mantouan*, we only find a *low Idea*, black, homely, ſhocking and frightful.

A *Cartoon* of RAPHAEL's of *two Heads* and *four Hands* in large, of *two* Apoſtles for his Picture of the *Transfiguration*.

But I could ſhew this admirable *Harmony*, this charming *Variety* of Parts executed to the higheſt degree of Excellency in *two Heads* and *four Hands* very near the natural bigneſs, drawn by RAPHAEL a little before his Death: They are done in a very great Manner, and highly finiſh'd in black Chalk. Each *Head* is accompanied with its two *Hands*, the whole together on a large **Cartoon** which I had ſome Years in my Collection, and I will now deſcribe them for the Honour of that inimitable Artiſt.

They are the two *Heads* of two APOSTLES plac'd in the middle of the lower part of the famous Picture call'd the **Transfiguration** in the Church of St. *Peter* in *Montorio* at *Rome*. According to Mr. *Richardſon*'s Report, the *Contours* or Out-lines of this Picture are more elegant, and the *Airs* of the Heads are more ſublime and more expreſſive than thoſe of any other Piece of RAPHAEL at *Rome*. The whole Subject of this *lower* part of the Picture, turns upon the Aſtoniſhment and Conſternation of ſome of the *Apoſtles:* for tho' They had before caſt out Devils in the Name of *Jeſus Chriſt*, they could not cure a Demoniack Child preſented to them, while

their

their Divine Maſter, our *Saviour*, was upon Mount *Tabor* with the three other Apoſtles St. *Peter*, St. *James* and St. *John*.

The *Younger* of the two of thoſe *Apoſtles* drawn upon that Cartoon repreſents a young Man between 20 and 25 Years without a Beard, very well made and vigorous, whom I ſuppoſe to be St. THOMAS; his Attitude equally denotes his Surpriſe and Ardor: He advanceth his *Head* with an extreme Zeal, and fixeth his Eyes upon the poſſeſs'd *Infant*, and we read in his Countenance, that he can hardly believe what he ſees; but the ſame time, to expreſs his Humiliation, He has thoſe two *young Hands* join'd on his robuſt Breaſt with a noble and moſt humble Air. All the *Parts* of the Head and Hands are of the *ſame Conformity* and of the ſame Vigour, both in the Oſſilages and in the Skin: They have an original Air ſuitable enough to an *Apoſtle*, and yet an Air intirely different from the *Antique*.

The other *Apoſtle* ſeems to be a Man about 60 Years old, whom I ſhall call S. MATTHEW, and diſcovers a wiſe and compoſed Air with the Head a little elevated, turning his *Hands* outwards; he ſeems to ſpeak to the other *Apoſtles*, and to reflect on the ſupreme Virtue from above; we find him throughout humble and pious, but griev'd and aſtoniſh'd, as if he ſpoke to them after this Manner. *'Tis in vain*, my Brethren, *for us to preſume on the miraculous Virtue that attended us, when our Maſter ſent us throughout Judæa: What are we but impotent Creatures? we have nothing, nothing of our ſelves; 'tis only from above, 'tis only from God, or from his well-beloved Son our Divine* Maſter, *that we can expect an irreſiſtible Power over this kind of Demons.*

As the Thoughts of this St. MATTHEW are more ſedate and ſublime than thoſe of St. THOMAS, ſo to repreſent him, **Raphael** hath uſed an Idea of a Man advanc'd in Years, ſedate, ſweet and wiſe; He is vigorous, but, the ſame time, of a great Delicateneſs of Bones, and above all, He has a very fine Skin, as may be notic'd in his Foldings. The two *Hands*, as well as the *Head* and *Beard*, are of the ſame Nature, and the Whole together is alſo intirely

intirely different from the *Antique:* And yet he repreſents the moſt noble, and, the ſame time, the moſt humble *old Man* that can be imagin'd, without any thing that ſavours of that *Pride* or Preſumption at other Times ſo common to the *Nobleſs.*

I might here add ſome account of other *Drawings* of RAPHAEL, but I believe This will ſatisfy any Perſon capable to form the Objection that I have now anſwer'd. Indeed ſome Perſons perhaps will not be contented, even tho' they ſhould ſee the *Pieces* I ſpeak of; for Heaven differently diſtributes its Gifts and Talents; and as to thoſe Things that belong to the *Spirit* and the *grand Goût*, there are Eyes that cannot ſee and Ears that cannot hear, and to them I would only reply thus, Let it be ſuppoſed that I exalt RAPHAEL'S Merit too high, and regard it with Eyes too much prejudic'd; yet it were to be wiſhed, that the Objector, or ſome other Painter, had attain'd to this high Degree of Excellency, and that every able Artiſt would ſtrongly endeavour to acquire this rare Perfection of the IDEAL: This is what I intended to advance by this Diſcourſe, in which I have borrow'd the Example of the Works of thoſe great Maſters, only for putting this important Point in a clearer Light.

After theſe Reflections upon the IDEAL, upon the mutual *Harmony* and the charming *Variety of Parts*, I believe there is no Lover of this *ſublime* part of the Art, at leaſt no true Connoiſſeur, who does not much more eſteem a *ſingle Head of Study of the grand Goût*, and of an *exalted Idea* deſign'd by an able Maſter, where this excellent *Harmony of Parts* ſhines forth according to the Exigence of the Character; I ſay, who does not prefer it much above a *great Ordonnance* of the ſame Maſter, how admirable ſoever it may be otherwiſe reputed, if thoſe eſſential Qualities are not found in it; and with ſo much the more Reaſon that the Beauty of an *Ordonnance*, as an *Ordonnance*, may be found even in a *Print* of little Value.

F I N I S.

MVSEVM
BRITAN
NICVM